

# THE JOURNAL

BOOK CLUB OF WASHINGTON | FALL 2022



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Cover image: Cover to Ivan Sanderson's *Abominable Snowmen: Legend  
Come to Life* (1961). See Eugene W. Baade's article "Do Bigfoot Books  
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## EDITOR'S NOTES: HOW OUR INTERESTS AND EXPERIENCES EVOLVE INTO THE FOCI OF OUR COLLECTIONS

David Wertheimer

Welcome to the Fall 2022 edition of *The Journal of the Book Club of Washington*. This is a truly eclectic compilation, representing the perspectives and diverse interests of three of our collector/members, as well as an article (with wonderful photos) about the Howard Ironworks Printing Museum in Ontario.

In his contribution to this issue, *Do Bigfoot Books Really Exist?*, Eugene Baade provides a wonderful overview of the extensive literature that exists about sasquatch, (also known as bigfoot or the abominable snowman). Before reading his article, I had no idea that the written material about these creatures was so extensive, and that their history in North American cultures goes back for so many centuries—including among many First Nation communities, such as the Coastal Salish, for whom the geographical region of the Salish Sea (named Puget Sound by western explorers and early non-native settlers) has been home for thousands of years. In fact, the Coastal Salish named these beings, “sæsq'ec,” or “se'xæc”, which I learned from this article is the origin of the westernized name “sasquatch”.

The different categories of books about bigfoot that Baade catalogues in this article are quite extraordinary, including books by researchers, eye witnesses, compilations of newspaper reports, and even those that consider these creatures to be the result of the “infusion of a demonic genome dating back to Adam and Eve”(!) Our readers will be fascinated by the books that Eugene highlights in his article, including one that argues that the fabrics used to make animal suits in 1967, (e.g., for films like *Planet of the Apes*), are unable to replicate the physical details evident when the now famous 1960's footage of sasquatch was captured in Northern California. Let the mystery of these beings continue to intrigue us!

I took a great personal interest in John Kaperick's article about collecting and Rex Stout for several reasons. Not only was I as a youngster, like John, an avid collector of all sorts of different things, (and I suspect my husband of 30 years would claim that I still am), but I am also a great fan of Rex Stout and his Nero Wolfe mysteries. My older sister, who was an even more avid reader than I was as a child, loved murder mysteries, and used to read Rex Stout, Dorothy L. Sayers, and other authors to our family out loud during our long car rides. Although we grew up in New York City, where my parents were both labor organizers, they took us on lengthy “dream rides” as they hunted for a small country home outside the city that they might be able to afford. My sister's readings from these authors made these rides more tolerable for me, and opened my eyes to the world of well-constructed fiction that engaged my imagination and helped to pass the time. John's article brought those days back to me vividly, and I hope others will have similar thoughts about what inspired their own early days as collectors, and the books and authors that they found captivating.

Kim Turner provides an engaging article about how he came to enjoy books printed by fine printers, such as the Grabhorn Press, and then turned his focus

on to the extensive set of Grove plays published by the Bohemian Club of San Francisco. The Bohemian Club is an elite invitation-only social club that was founded in San Francisco in 1872. It was—and unfortunately remains with the exception of four “honorary” members—limited to male artists, writers, actors, lawyers, and journalists who had to be men of means with particular interests in arts and culture. Since that time, the club has expanded to include (still only male) politicians and affluent businessmen. Notable members over the years have included Clint Eastwood, Henry Kissinger, Walter Cronkite, Richard Nixon, Ronald Reagan, Charles Schwab, Ambrose Bierce, Bret Harte, Mark Twain, and Jack London. The club is particularly well-known for its annual, male-only, summer retreat at what is known as Bohemian Grove in the redwood forest of Sonoma County, and is an event that continues into the present. At these retreats, the Grove plays, which are a focus of Kim Turner's article and collection, are a featured part of the gatherings.

Finally, this issue provides an in-depth look, (both in words and pictures), of the remarkable Howard Iron Works Printing Museum. It's fitting that Kim Turner's grandfather was a job printer in Washington State, who probably used examples of the equipment that Nick and Liana Howard have in their museum and describe in this article about the collection. Nick Howard's father sold printing equipment through his business, Howard Graphic Equipment, which supplied presses and other tools of the trade to print shops in Canada and the United States. The museum, located in Oakville, Ontario, was in large part inspired by the presses and related machines that Nick worked on during weekends and summers in his father's company. As with John Kaperick's article, the article about the Iron Works Museum also has powerful associations for me, as I worked in the summers of my early high school years for a weekly newspaper, *The Lakeville Journal*, that used precisely the linotype machines that Nick includes in photographs that accompany his article. I remember the clanks and clicks of these machines that formed lines of type from molten lead, and the magic of these lines of type that became, each week, a new edition of the newspaper.

As each of you, our readers, dive into this issue, I encourage you to enjoy the memories and associations that these articles and their authors bring to life for you, and allow you to reflect on the unique pathways and journeys you have taken as a collector, which often begin with what our parents and families have instilled in us as both personal and professional priorities. These pathways invariably lead us to fascinating places in each of our own lives, and allow us—if we are lucky enough—to build collections that reflect and embody who we are, what has held significance for us in our own lives, and what evolve into our interests and passions.

David Wertheimer, Editor, *The Journal of the Book Club of Washington*

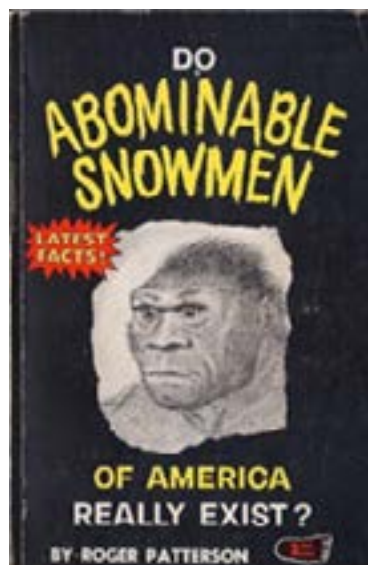


# DO BIGFOOT BOOKS REALLY EXIST?

By: EUGENE W. BAADE

In 1966, Roger Patterson of Yakima, Washington, published the first book devoted entirely to bigfoot in North America. Patterson's book was titled, *Do Abominable Snowmen of America Really Exist?*

Patterson and his associate, Bob Gimlin, also of Yakima, were in the following year to become world famous by filming in 16mm color a 7' 3.5" female sasquatch striding along the banks of Bluff Creek in the Klamath Mountains of northern California. Although it was Patterson deploying the Kodak K-100 camera—Gimlin was covering him with a 30.06 rifle—the one-minute film footage is called the Patterson-Gimlin film. It is one of the most watched film footages ever and has been studied to death. In the last few years new tools and techniques of analyzing film and, in this case, also the subject of the film have led to conclusions that significantly rebut earlier assertions that the film was either "doctored" or the whole thing was a hoax perpetrated by Patterson or on him.

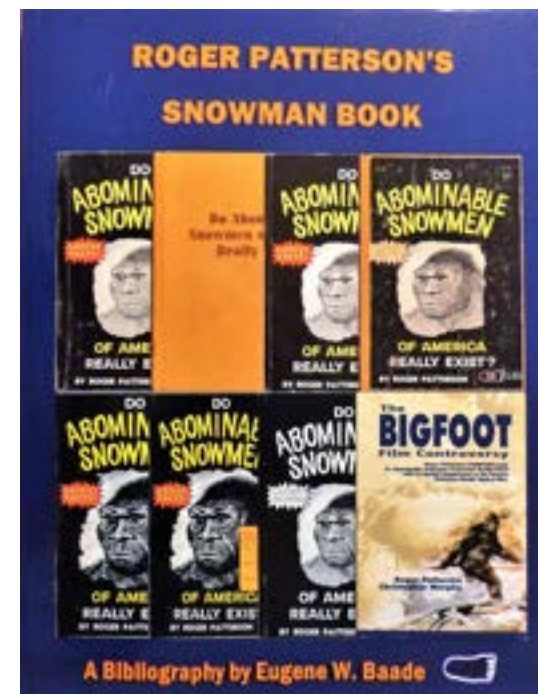


Portions of the film that were shaky from Patterson filming the subject while on foot in pursuit and trying to get closer have been electronically stabilized frame by frame so that one can see the natural flow of all movements of the sasquatch, including the movement of specific muscles. The frequently heard opinion that the film is blurry is factually incorrect. Only when individual frames are "blown up" are they blurry, which is expected for 16mm film and transparencies. The P-G film is the "gold standard" of film evidence for bigfoot, one of the reasons being that digital photography can be so easily manipulated. Some digital videos and photos that may be authentic, but they usually cannot be trusted unless there is accompanying evidence and the photographer has credibility.

I chose to devote the space above to the PG film, which is not the subject of this article, because inevitably any consideration of what Roger Patterson accomplished centers not on his groundbreaking book, but the film he took. Nevertheless, his book, along with Ivan Sanderson's book, *Abominable Snowmen: Legend Come to Life* (1961) form the genesis of published books about bigfoot in North America.

Patterson's book was published by Ed Cassidy and Glen Koelling at Cassidy's Franklin Press in Yakima. Franklin Press published several well-produced books, mainly on Pacific Northwest subjects. Several years earlier Patterson became convinced of the reality of the sasquatch and began to explore the Washington mountains for evidence at about the same time same footprints were being reported in northern California.

In 2016 I self-published a bibliography of Patterson's book and added essays that discussed the nexus of bigfoot and book collecting. Its title is *Roger Patterson's Snowman Book: A Bibliography*. I had extensive conversations with Mr. Koelling and several other key people and have continued my friendship with the former. One of the reasons I decided to write a bibliography was that, as I ran across and acquired copies of the book, I discovered variations between them—not in the text, itself—but in other details that serious book collectors notice. I thought to myself, "I'm a bookseller with some understanding of bibliography, and I'm a collector of bigfoot books. Why not attempt a bibliography on Patterson's?"



Initially, my intent was to produce a comparative spreadsheet, but it didn't take long before it evolved into a book.

While writing the book, I met two sisters at a sasquatch conference who, when I disclosed my project, told me the story of their father. Back in the 1940s, in Idaho, above the Snake River, he saw two animals he thought were bears sunning themselves on a rock across a ravine. When they saw him (he was on horseback) they got up and ran off—on two legs! When he told family and friends, most of them laughed him off. He went "dark" on the subject for many years. When Patterson's book came out in 1966, he experienced a sense of affirmation and relief. He didn't think he was crazy or had been "seeing things,"

and now he had in hand, in the form of a book, confirmation that what he had seen was real, and also some sort of concept that fit what he had seen. I followed up with another member of the family on this story and further verified what had been related to me.

A second edition of my bibliography is now being prepared.

Book collecting and book selling are often games of feet and inches (pun intended), and of niches. What field of interest, however wide or narrow, are you passionate about that draws you into collecting the best and most elusive books in that field? Years ago, books on bigfoot, sasquatch, yeti, the Russian Snowman, and various of their “cousins” in countries worldwide would have been considered quite a narrow niche. No longer. They have acquired more than a toehold in the publishing industry.

A clarification of cryptid names is in order before we get to more cryptid books. “Bigfoot” is a word that acquired, almost instantly, worldwide popularity in 1958 when Humboldt, California, journalist Andrew Genzoli used it in a newspaper report. Genzoli reported on the discovery of large, human-like tracks near Bluff Creek during the building of a mountain road, not far from the location of Patterson and Gimlin’s film subject nine year later. There is no agreement as to whether “bigfoot” should be capitalized or not and, along with the name, “sasquatch,” the same word is used in both singular and plural.

“Sasquatch” (which also presently evades agreement on capitalization) has a completely different origin. Various authorities agree that the word comes from “sæsq’ec,” or “se’sxac,” a Coastal Salish word originating in British Columbia meaning “Wild Man of the Woods.” Most North American Native Peoples have one or more names for the sasquatch, and many of them are variations on wild man or woman of the woods, hairy giant, or devil. Only four tribes or nations, the Modoc, Chinook, Yokuts, and Klamath, appear to actually have a name that translates to “bigfoot.”

While there are many local and regional nuances across North America when it comes to First Nations and American Indian names for sasquatch, Indigenous Peoples for the most part believe sasquatch to be a real flesh and blood creature. John, the Quinault father of a former neighbor, once told me that when he was a boy his father and uncles warned him not to fish near a certain stretch of the Quinault River. “That’s where the big people fish,” he was told. At another time, he and his two sisters, while gathering berries, saw a sasquatch. I later had the privilege of quizzing one of his sisters about the incident.

Indigenous Peoples also attribute to the sasquatch a spiritual and supernatural nature, and the blend of the physical and the metaphysical, as I understand it, may differ from tribe to tribe and perhaps even from family to family.

Several names associated with our state of Washington are particularly interesting. The Spokane primarily use the name, Sćweñeyti, which means “Tall Burnt Hair.” The Colville refer to sasquatch as “Skanicum,” or “stick Indians,” referring to their forest home. One of several Coastal Salish names from Southwest Washington is “Seatco,” which means “One who runs and hides.” Most of us are acquainted with the word, “Skookum,” the Chinook word

for “Evil God of the Woods,” or “Mountain Devil.” Similar is the Quinault “Skukum,” which is “Devil of the Forest.” “Skookum” when used in adjectival form means “strong.”

“Yeti” is a Nepalese word meaning “little man creature,” but “abominable snowman” is the result of a comedic misspelling. “Metoh-Kangmi,” a linguistic variation on the creature referred to as “yeh-teh,” instead of being properly translated as “snow creature,” came across on a telegram as “metch-kangmi.” “Metch” means filthy. Calcutta Statesman journalist Henry Newman then coined “abominable snowman,” and all the world fell in love with it!

This original drawing, “Everybody, (sigh), thinks I’m abominable (sob!)” was done by San Francisco State College biologist Lawrence Swan, who analyzed the famous Shipton yeti footprint. See my essay, *NOT A YETI? Napier, Swan, and the Footprint that Made Shipton Famous*, in Dr. Jeffrey Meldrum’s *Relict Hominid Inquiry* website, Idaho State University, and the website, *Sasquatch Canada*.



“Snowman,” as translated from the Russian, comes from the late 1950s when some scientists in the USSR formed expeditions to learn about the wild men that had been reported in various parts of Russia for hundreds of years. In 1958, the Academy of Sciences of the USSR established a commission to study the wild man “problem,” and the word, “snowman,” began to be used by their scientists.

It must be said that when we refer to different hominids, or bi-pedal hominins (which excludes the great apes) purportedly continuing to exist on different continents, we are not suggesting that they are all the same primate. For example, the “snowman” of Russia is almost certainly not exactly the same as the sasquatch in North America. Some even argue there are different sasquatch types in North America. This should not be surprising because we recognize variations and different sub-species among all sorts of critters, such as bears. And people are not cookie cutouts of one another, either.

Enough about bigfoot words. What about bigfoot books? For the last few years, with the arrival of self-publishing, the subject has become a “cottage industry.”

I consider bigfoot books from two points of view. The first is to divide pre-year 2000 published books from post 2000 books. The earlier books were for the most part written by serious researchers, both academic and non-academic. Post 2000 books include many excellent ones that bring the research up-to-date, but also others of less significance.



The second way I look at these books is by grouping them into categories. The number of categories is unavoidable unless one wants to generalize broadly. The following list is in no required order.

Books written by serious and long-term researchers who were regarded as gods in the field, but whose findings and personalities often invited heated argument.

- Books written by eye-witnesses and secondary reporters. The thousands of sighting reports over more than a hundred years—after one sifts out the obvious lies and probable hoaxes—suggest that the sasquatch, though a mystery and successfully elusive, is just a big hominin with a variety of traits and behaviors similar to what we homo sapiens have.
- Books written about sasquatch activity and forensic evidence in specific locales, states and provinces, and regions. Virtually every state and province has at least one bigfoot research group and a lot of good material continues to be written by people who are not scientists with advanced degrees. Activities and evidence include sightings, close encounters, “raids” on property (e. g., theft of stored food from sheds, barns, etc. not attributable to humans or animals), interaction with farm animals, manipulation of natural wood referred to as wood structures and glyphs, gifting, vocalizations that are recorded and can be examined on spectrograms, footprints, handprints, thermal images, etc.
- Books devoted to the study of the Patterson-Gimlin film site, the event, and critical examination of the film, itself.
- Books about reports from other countries in both modern times and in history dating back to Medieval Europe, Britain, and Asia. This literature includes representations of hairy giants in the visual arts, such as in illuminated manuscripts.
- Books compiling newspaper reports dating back to the early 1800s. Modern digital mining from old newspapers has made this possible. The term, “wild man,” was used frequently in the old reports, and sometimes the reports were of just that, some feral man or woman. But other reports were of 7’-9’ hominins covered with hair that reportedly could run inhumanly fast and were very strong.
- Books about the researchers, themselves, particularly the first generation of researchers, who often competed and disagreed with one another
- Books, including government ethnological studies, containing Indigenous Peoples’ legends, myths, and stories. In some cases, Native Peoples indicated when a story was just a story. Other stories, however, were ones that the listener was to understand as real.
- Books of fiction with sasquatch/bigfoot as principal characters.
- Children’s illustrated books, many quite charming.
- Books from what is called the “Woo” fringe that promote outlandish opinions, such as where sasquatch comes from (other planets and dimensions), as well as exotic explanations for “paranormal” behavior

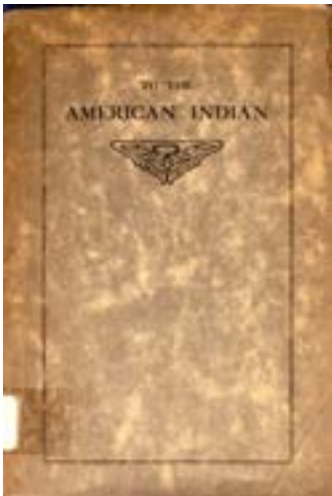
frequently reported by serious and credible witnesses. Although not occupying quite the same space, some people believe the sasquatch is of demonic origin involving the so-called “Nephilim” of the *Old Testament*. A few books have been written from this point of view. These authors, mostly self-described evangelical Christians, argue that the sasquatch is a species resulting from the infusion of a demonic genome dating back to Adam and Eve.

- Serially published newsletters and papers to a subscribing audience. Some are collectable, especially in complete runs.
- Popular and pulp magazines, primarily men’s magazines from the mid-twentieth century with articles featuring muscular men, scantily-clad women, and big guns. The occasional serious report was also published in these magazines. The first photographs from the P-G film were published in *Argosy* in 1968.

As with any other book collecting field of interest, there are “high spots” of bigfoot books. The remainder of this article will, in chronological order, present several “high spots.” In service of space, not all have an accompanying photo.

- Loo-Wit Lat-Kla. (Pseud.) *Gold Hunting in the Cascade Mountains*. Vancouver, W. T., 1861. Facsimile printing by Yale University Press, New Haven, 1956. 28pp. Wraps with slipcase. Reprinted by the Book Club of Washington. Included here for regional interest. Two pages of this book relate the story of a tribe or band of Indians in the southwest Washington who had to defend themselves against “great warriors” who were coming to destroy them. These warriors were described as “the great fir tree in stature.” Intriguing, but not definitive.
- Musick, L. W. *THE HERMIT OF SISKIYOU - or - Twice-Old Man*. Crescent City: Crescent City News, 1896. 81pp. Cloth. This reprints a Del Norte Record correspondent’s report from 1886 of a sighting in detail of what could have been a sasquatch in the Marble Mountains. The report is printed on only two pages of this book but is considered the first publication in book form of a sasquatch sighting. I was once told by an bookseller from southern Oregon that an old miner from the same area related to him that “they (the miners) killed them all,”—referring to the sasquatch.
- Thompson, Lucy. *To The American Indian: Reminiscences of a Yurok Woman*. Eureka: Privately





printed. 1916. 214pp. Wraps. In a brief section, Thompson describes indigenous women's fear of abduction by sasquatch males that some Native American women may still have. I once talked to a museum curator in a tiny coastal British Columbia town who related that, while he and his Salish wife were canoeing in a small bay nearby, they smelled a very strong and rotten odor emanating from a nearby abandoned mineshaft. She shouted at her husband, "Turn this thing around; it's one of them!"

- Sanderson, Ivan. *Abominable Snowmen: Legend Come to Life*. Philadelphia. Chilton. 1961. 525pp. Cloth in dust jacket. Sanderson, a Scottish biologist, extensively studied "ABSMs," (Abominable Snowmen) around the world and this book is a foundational work. It has

been reprinted several times in both hardcover and abridged mass market paperback.

- Porshnev, Boris, Ph. D. *The Present State of the Question of Relict Hominoids* (in Russian). Moscow Academy of Sciences of the Soviets:

Dept of BioScience. 1963. 409pp. Paper over boards. Printed manuscript limited to 180 copies. Porshnev has been called "the father of hominology," the study of contemporary bi-pedal hominins that he and his associates believed still existed. His opinion was that these were remnant Neanderthals, a theory which has been replaced with more likely candidates. Porshnev's opinions cost him dearly as a professional social scientist when the Soviet government began to cast aspersions on his findings. In 2021, CFZ publishers in England released a translation of this book. When I acquired my copy of the original book from a dealer in the Ukraine, I despaired over ever knowing its contents, and was excited when it was translated and published!

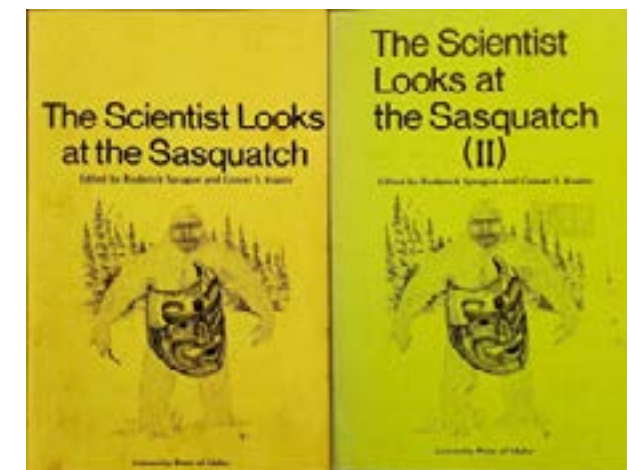
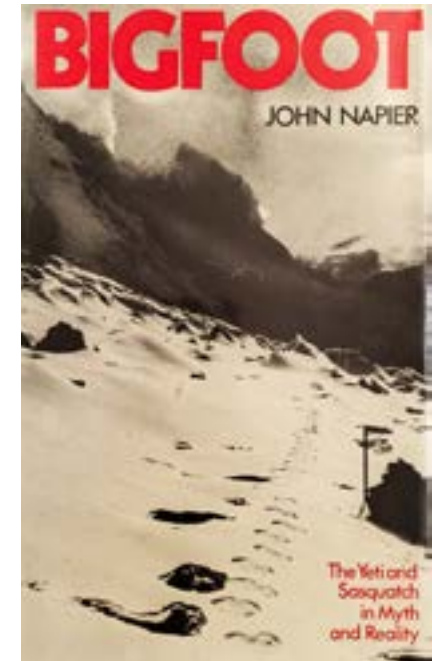
- Patterson, Roger. *Do Abominable Snowmen of America Really Exist?* Yakima: Franklin Press. 1966. 169pp. Wraps. Four issues, all stating "First Edition," were printed in 1966-67. The book has been reprinted four times by other publishers.



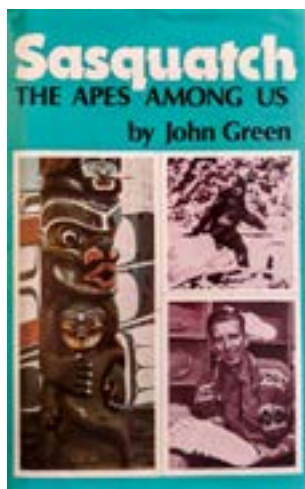
- Sanderson, Ivan T. *First Photos of 'Bigfoot' California's Legendary Abominable Snowman*. Dayton (OH). *Argosy: The No. 1 Men's Service Magazine*. February, 1968. Magazine wraps. 9pp article with the first appearance in magazines or books of color photos from the P-G film.

- Napier, John. *Bigfoot: The Yeti and Sasquatch in Myth and Reality*. London: Jonathan Cape. 1972. 240pp. Cloth in dust jacket. Dr. Napier, a British primatologist and paleoanthropologist, was for some time Director of the Primate Biology program at the Smithsonian, during which time he evaluated the Patterson-Gimlin film and the Shipton footprint. His book provided grist for debate and still draws comments. Napier assumed what features and characteristics a bi-pedal primate must have and did not recognize the possibly evolutionary specialties of a sasquatch and therefore couldn't accept the film. He thought because the creature in it combined the features of an ape and a human it just could not be real.
- Hunter, Don, with René Dahinden. *Sasquatch*. Toronto: McClelland and Stewart. 1973. 192pp. Cloth in dust jacket. British Columbian Dahinden was razor sharp and acerbic as a critic of investigators who did sloppy research and analysis. His ability to analyze everything sasquatch was probably without equal.

- Sprague, Roderick, and Grover S. Krantz (Editors). *The Scientist Looks at the Sasquatch*. Moscow (ID): University Press of Idaho and copyrighted by Northwest Anthropological Research Notes. 1977. 156pp. Wraps. Following

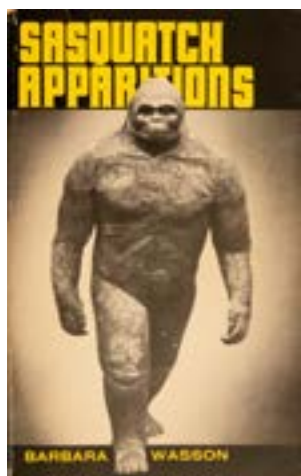






an Introduction and Commentary by Krantz and an editorial by Sprague, the volume contains seven papers by academic authorities. Reprinted by the university in 1979 as Revised edition (II), which added three more papers.

- Green, John. *Sasquatch: The Apes Among Us*. Saanichton and Seattle: Hancock House and Cheam. 1978. 492pp. Cloth in dust jacket. Perhaps there is no other book as thorough and important as Green's magnum opus. Green, a British Columbia journalist (Columbia University) and publisher, previously wrote three important magazine-size books on the subject, all three of which I consider high spots: *On the Track of the Sasquatch* (1968), *The Year of the Sasquatch* (1970), and *The Sasquatch File* (1973). Green insisted that the sasquatch must be a North American ape, not a hominin, and thus represented the "Old Testament" of sasquatch theory. When I lived in northern Wisconsin, I corresponded with Green during the time of my own examination of purported sasquatch footprints there, along with my investigation of firsthand sighting reports in that area. After moving to the Pacific Northwest my wife and I visited Green several times. Green created an extensive database of several thousand reported sightings in North America.

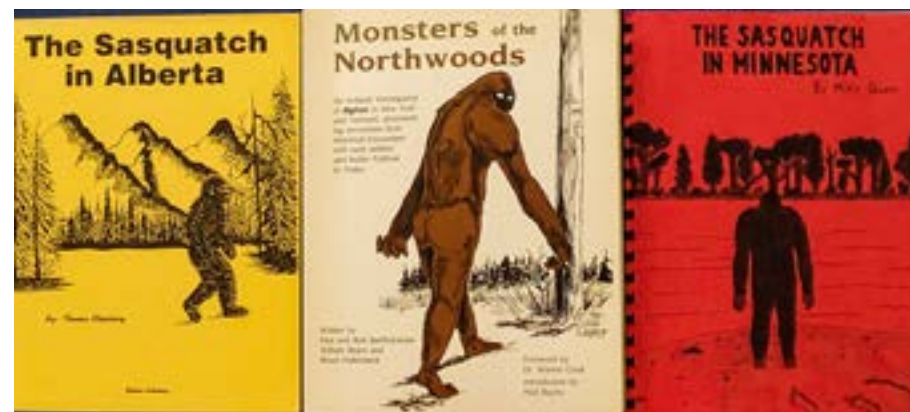


- Wasson, Barbara. *Sasquatch Apparitions*. Bend (OR): Privately Printed. 1979. 173pp. Trade wraps. Wasson was a clinical psychologist. I consider her book an overlooked gem. This work is primarily a study of the sasquatch researchers, but she provided professional insights into how to critically evaluate the authenticity of reports from the mouths of witnesses. Ms. Wasson learned about me from John Green and sent me a letter and a copy of her book when I lived in Wisconsin.



- Halpin, Marjorie, and Ames, Michael M., Editors. *Manlike Monsters on Trial: Early Records and Modern Evidence*. Vancouver: The University of British Columbia Press. 1980. 336pp. Cloth in dust jacket. This book is composed of several papers presented at the UBC Sasquatch Conference, "Anthropology of the Unknown," held in 1978, which was attended by scientists and bigfoot researchers. Just about everybody notable in the field was in attendance.

- Husband, Timothy. *The Wild Man: Medieval Myth and Symbolism*. New York: Metropolitan Museum of Art. 1980. Quarto pictorial wraps. 220pp. The standard interpretation of the Wild Man of the Old World is mythological and/or symbolic. However, descriptions of him (and her), in this book often compare favorably with descriptions of the sasquatch and the types from Asia. This is a profusely illustrated book with detailed text.
- Markotic', Vladimir (Editor) and Krantz, Grover (Associated Editor). *The Sasquatch and other Unknown Hominoids*, subtitled on the copyright page: *The Research on Unknown Hominoids, Vol. 1*. (No other volumes were published.) Calgary: Western Publishers. 1984. 335pp. Wraps.



A remarkable compilation of essays by eighteen scientists and other authorities.

- Steenburg, Thomas. *The Sasquatch in Alberta*. Calgary: Western Publishers. 1990. 81pp. Quarto pictorial wraps.
- Quast, Mike. *The Sasquatch in Minnesota*. N.p.: Privately Published. 1990. 82pp. Quarto comb-bound wraps. Quast has continued to publish his research from the Gopher State.
- Bartholomew, Paul and Robert. *Monsters of the Northwoods: An in-depth investigation of Bigfoot in New York and Vermont, etc.* N.p.: Privately Published. 1991. 118pp. Quarto wraps. These three books represent some of the best studies that focus on a province, state, or geographical area.
- Krantz, Dr. Grover S. *Big Foot-Prints: A Scientific Inquiry into the Reality of Sasquatch*. Boulder: Johnson Publishing. 1992. 300pp. Trade wraps. Finally, an anthropologist and primate scientist (Washington State University), with academic credentials wrote a major book on bigfoot. His book remains a watershed work in the scientific examination





of footprint evidence. A revised edition was published in 1999 under the title, *Bigfoot Sasquatch Evidence*.

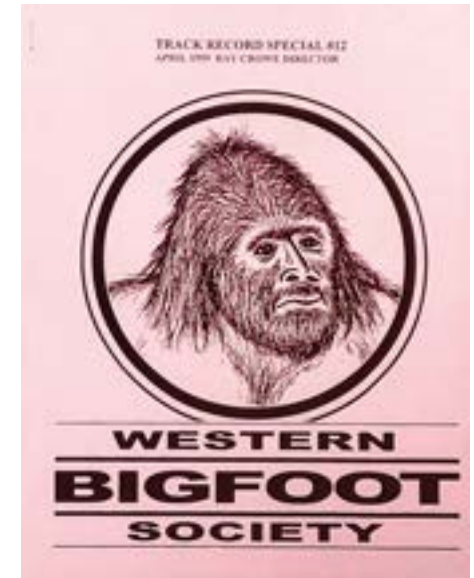
- Perez, Daniel. *Bigfoot at Bluff Creek. Norwalk: Center for BigFoot Studies and Bigfoot Times*. (1992). Quarto pictorial wraps. 23pp. Second edition in 2003. A comprehensive survey of the Patterson-Gimlin film and its location. See also Christopher Murphy's, *Bigfoot Film Journal: A Detailed Account & Analysis of the Patterson/Gimlin Film Circumstances & Aftermath* (2008). A few years ago, a team of experts surveyed and confirmed the exact location of the P-G film and did further evaluation. The results of that survey have recently been published in Robert Leiterman's detailed new book, *The Bluff Creek Project: The Patterson-Gimlin Bigfoot Film Site—A Journey of Rediscovery*. It is already a high spot in my opinion.
- Orchard, Vance. *Bigfoot of the Blues*. Walla Walla: Privately Printed. 1993. 197pp. Trade wraps. Orchard, a newspaper journalist, reported on sasquatch activity in the lovely Blue Mountains of Washington, east of Walla Walla and just north of the Columbia River. A revised and expanded edition, *The Walla Walla Bigfoot*, was published in 2001
- Bayanov, Dmitri. *America's Bigfoot: Fact, Not Fiction—U. S. Evidence verified in RUSSIA To Mark the 30th Anniversary of the Patterson Film*. Moscow (Russia): Crypto Logos. 1997. 221pp. Trade wraps. The late Mr. Bayanov, of Russia, with whom I corresponded for quite some time and who I assisted in some editing, wrote persuasively in three of his other books about the presence of the Snowman in Russia and about

hominins in Old World literature, art, mythology, and even the Bible. Here he argued for the validity of the Patterson-Gimlin film. His last book, published just before his death, was an appeal for the establishment of the science of hominology. Titled, *The Making of Hominology: A Science Whose Time Has Come*, it was published by Hancock House of Surrey, BC, and Blaine, in 2019. It is important.

- Bindernagel, John A., Ph. D. *North America's Great Ape: A wildlife biologist looks at the continent's most misunderstood large mammal*. Courtney (BC): Beachcomber Books. 1998. 270pp. Trade wraps. Bindernagel, another British Columbian, systematically described sasquatch anatomy, behavior, and other data points gleaned from reports. His second book, *The*

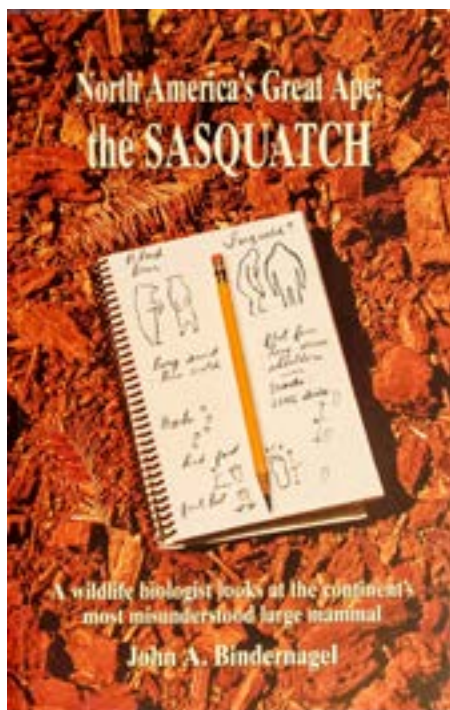
*Discovery of the Sasquatch*, (Beachcomber, 2010), argued that the sasquatch, although unrecognized by scientists, should be considered a discovered species in spite of the lack of a type specimen.

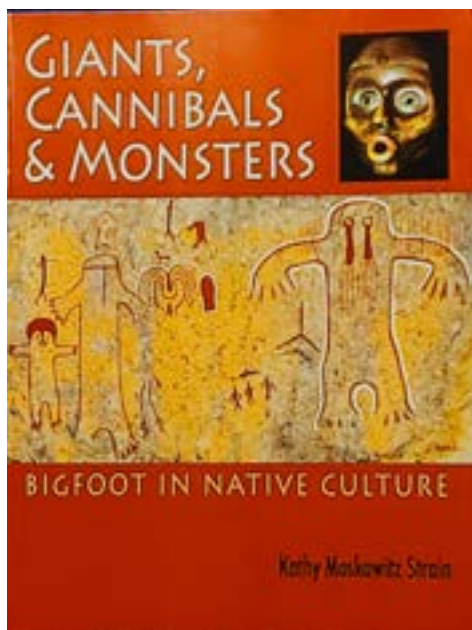
- Crowe, Ray. (Editor). *The Track Record*. Portland (OR). Stapled pages, unpaginated. In the 1990s, Crowe organized the Western Bigfoot Society, which met on a regular basis in Portland. Beginning in July, 1991, he began publishing multi-page, stapled reports and related matter, ultimately publishing 174 issues plus special issues of greater length. Much of this material is now in print as edited omnibus volumes. Two more subscription high spots are: *Bigfoot Times*, which is still published by Daniel Perez in California. It started under the title, *Bigfoot Times* (this is the correct spelling) in 1979. Currently, each issue is 4pp. Out of print is *Cryptozoology: Interdisciplinary Journal of the International Society of Cryptozoology*. J. Richard Greenwood, Editor. Tucson. 1982-1998. Thirteen issues printed in wraps.



To conclude, I will add four books published since 2000. There are others, but these are "high spots."

- Meldrum, Jeffrey, Ph. D. *Sasquatch: Legend Meets Science*. NY: Tom Doherty Associates. 2006. 297pp. Cloth in dust jacket. Meldrum is a professor of anatomy and anthropology at Idaho State University who specializes in primate locomotion. This book approaches the subject from several scientific angles. From footprints (and footprint casts) he infers anatomical and locomotive details of the sasquatch and has done great work analyzing the creature in the P-G film. Meldrum's research is ongoing. He argues



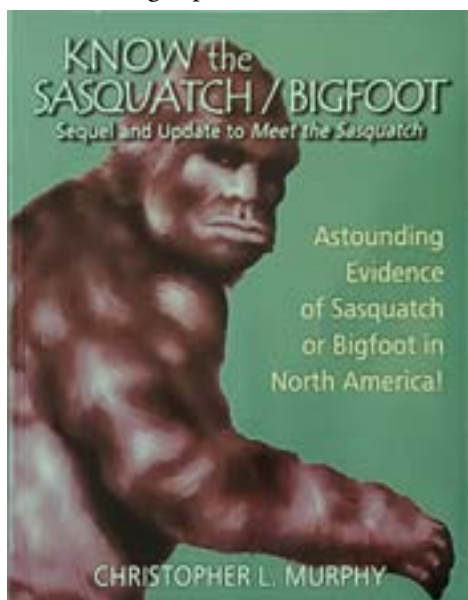


that discoveries of new hominids in the fossil record should open scientific minds to possibly still existing descendants.

- Strain, Kathy Moskowitz. *Giants, Cannibals & Monsters: Bigfoot in Native Culture*. Hancock House: Surrey BC & Blaine WA. 2008. 287pp. Quarto wraps. In this beautiful glossy book, Strain presented ample text of tribal stories of hairy giants, but more importantly provided two cross-referenced indices of tribal names for the creature from across North America.

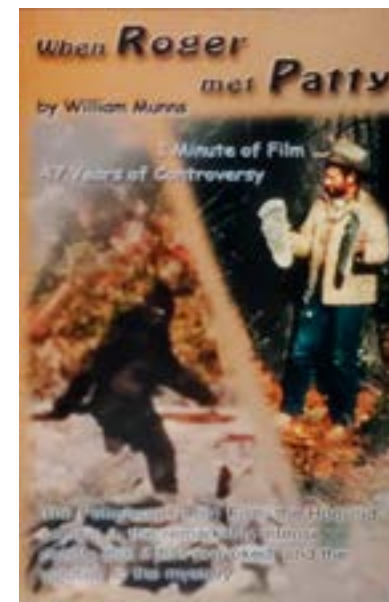
- Murphy, Christopher L. *Know the Sasquatch/Bigfoot—Sequel and Update to Meet the Sasquatch: Astounding Evidence of Sasquatch or Bigfoot in North America*. Surrey

BC & Blaine WA: Hancock House. 2010. 319pp. Quarto wraps. Although the subtitle is melodramatic, this remarkable book brings together research from several points of view. It has excellent editing and design values for easy and attractive reading. It also serves as a superb historical and photographic record of the search for sasquatch. Murphy is another British Columbia researcher and has several books to his credit. They are all “high spots.”



- Munns, William. *When Roger Met Patty: 1 Minute of Film—47 Years of Controversy*. Print-on-Demand. Self-published. 2014. 491pp. Wraps. The author brought and still brings to sasquatch studies his two highly specialized and professional skills from a career in the film industry: as a creator of monsters and monster prosthetics for monster films, and a film editor. Here he analyzed both the creature in the film and the film, itself (including reproductions, reprints, and individual frames). For example, he gathered and analyzed all the fabrics and materials that were available in 1967 and

demonstrated how suits made from these materials fit on the human form, utterly failing to represent the sasquatch in the film. John Chambers, who created state-of-the-art prosthetics for Planet of the Apes, released five months after the P-G film, when asked about the Patterson creature admitted that he wasn't that good. In stark contrast, according to Patterson's skeptics, supposedly a cowboy from Yakima and his partner were far more accomplished than Chambers and other Hollywood professionals and had the money (they did not have the money) to create new materials and use new techniques unknown to Hollywood!



I am currently writing a book of limericks, so I will close this article with a new one.

They asked him if sasquatch exist  
If not, their books they'll delist  
He went to get input  
From literate bigfoot  
Who with oversized books co-exist.

★★★

Gene Baade is a half-century kind of guy: married to Joyce for 54 years; Lutheran pastor for 51 years; interested in sasquatch for over 55 years.





# A BOOK COLLECTOR IS BORN: THE SEARCH FOR IDENTITY AS THE THIRTEENTH CHILD

By: John Kaperick

The things I value today are partially a result of my environment and partially a result of my distinctive personality type. I value privacy most of all, followed closely by peace and quiet, autonomy and the freedom to follow the beat of my own drummer. I've always been a rebel although I haven't necessarily been looking for a cause. I rather like doing my own thing, so joining the Book Club of Washington was not an easy or natural decision for me. I realize that sometimes I need to step out of my preferred behavior and take some somewhat uncomfortable steps. I want to know people who have similar interests to mine regarding books and it's very possible nobody knows I've been collecting Rex Stout first editions, and also Stout in general, for over 40 years now.

I grew up in a twelve-by-eighteen-foot room with sloped ceilings that had three sets of bunkbeds in it. Yes, six of us boys shared a room. There were no twins in the thirteen children my parents had. Our home was a very crowded place. The four girls shared a room. The youngest six boys shared another. In between there was another brother in the room we called "the hall", while my parents lived downstairs in what we called "the playroom". Privacy was a very rare, and closely guarded, commodity. I firmly believe this experience, combined with my personality trait of being an extreme introvert, resulted in my love of privacy and peace and quiet. I never had either growing up and now I have them both in my quiet retirement. Autonomy is my other trait, as an Artisan Composer temperament<sup>1</sup>, and I wear it quietly yet prominently. I wore mostly hand-me-down clothes, had a lot of toys inherited also, and never had an idea of my own identity. I found things to collect that helped me feel unique, the beginning of developing my own identity in a maze of people and personalities. A collector was born out of this environment, born to be a book collector eventually.

I've always been a collector, from my youngest memories, and books were really just a natural progression for a lifelong nerd and introvert. I collected Matchbox cars and Tonka trucks used to line them all up and pretend I had a city in which all the cars existed. I was so creative in this pursuit that my mother made a fabric mat city for me to lay everything out on. Of course, there was nowhere to really do this in our very busy house, so I ended up doing it in the closet of our bedroom, which was bigger than most. I enjoyed my car collection, and when I grew beyond it, I gave my collection to a nephew. I moved on to baseball cards, like so many kids of my generation, and ended up with thousands of baseball cards, all carefully organized. I gave this collection to a different nephew.

I began collecting books at a pretty young age, hooked on the Alfred

Hitchcock and the Three Investigators series. I collected as many as I could find and read them all, as well as some from the public library. Back in those days we used to ride our bikes to the library, even though it was miles away. There was no thought of safety concerns in this practice at the time. I was ten years old when I had read all I could and needed a new challenge. My mother was the motivator and guide in this respect, and she pulled *And Be A Villain*, by Rex Stout, off her bookshelf and told me to read it. Wow, some new characters!— Archie Goodwin, Nero Wolfe, Fritz Brenner, Theodore Horstmann, Inspector Cramer, Saul Panzer, and more. I was hooked in a heartbeat, and this presented a new challenge and a problem for mom. We needed more books and quickly. The public library didn't have a lot of Rex Stout books. This was around the time of Rex Stout's death in 1975, although I didn't know that at the time. I will always remember the feeling of holding that hardcover book, a feeling I would revisit years later. Mom had lit a collecting fire in my heart, but I didn't realize it at the time.

We collected Rex Stout paperbacks and soon we had a lot of them. This was the mid-to-late seventies and collecting those books, sharing, talking about

them, and getting more, ensured fun times and a connection with my mom beyond the norm. She would initial each one as she read them, and I inherited this collection of paperbacks when mom passed away in 2009.

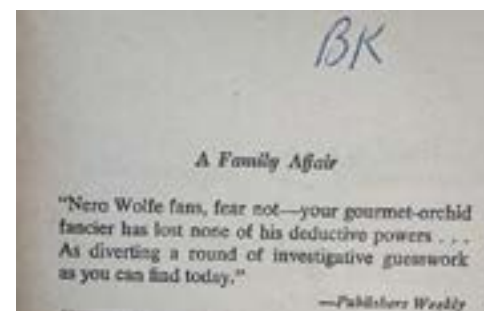
In addition to books, I have always collected music, initially albums and cassettes, with my first music collecting consisting mostly of Jim Croce and The Eagles. I

collected a lot of different music, including some rare albums, and organized all of it. I saved my money and bought my first stereo, a Pioneer, at the Tacoma Mall. Music was my passion and my obsession during these formative teenage years. I still collect music and just recently transferred my collection of CDs onto a device roughly the size of a CD drive, moving over 8,000 songs from physical to electronic storage. I also have a collection of DVDs, both TV shows and movies, including both Nero Wolfe TV shows. As I said, I have always been a collector.

But, back to the books. The collection of first edition books is much more of an art than a science. It requires a lot of patience, some detective skills, an



The first hardcover Nero Wolfe book I read. *And Be A Villain*, Rex Stout. Viking Press, 1948.



Initialed paperback from mom.

unknown amount of money, a large portion of good fortune, an unbridled passion, and a genuine love of history. As Nero Wolfe once said, "*Patience Archie; if you eat the apple before it is ripe your only reward is a bellyache.*" Patience is required and cutting corners can result in getting books that aren't what is wanted, resulting in a collector's bellyache. The journey to discovery is often long and challenging, with many twists and turns, obstacles, and some inevitable disappointments. I've always been more of a spontaneous person than a planner so, as Indiana Jones once said, "*I don't know. I'm making this up as I go*", and that is precisely how I collected books. His passion for ancient artifacts is similar to mine for collecting books. It is only a true collector who can get giddily happy about finding an old book and treasuring it. All these qualities and character traits are found in a book collector, at least they are all present in me. I'm guessing they are also present in others of my ilk, but the answer to that question is up to each of you reading this article.

Albert Camus said, "*I rebel; therefore I exist.*" I graduated high school in 1982 and my father wanted me to go to college, so I went to vocational school instead. I became a cabinetmaker and collected a few books about that, about tools, and about wood in general, always wanting to learn more about whatever I was involved in during a time before the World Wide Web. Towards the end of the 1980s my career path took a turn, I went to school for a year and learned about computers, and I collected a few books about that. I met my first wife, got a job that I didn't realize would become a career, and started as a librarian for a very special collection of books and reports. I learned a lot about oil spills, hazardous materials, chemicals, and other things related to my new job. I had no experience or training as a librarian, but I learned what I needed to know very quickly.

Sometimes, learning by doing is the best way. At least it always has been for me. I ended up with a project to archive and catalog over 18,000 35mm slides that had been taken since the 1970s relating to the work of our office. I learned about the technology, got all the images digitized, and found a photo database to catalog them in. The images, the books, and the references at work kept me very busy. I also was going to the libraries at the University of Washington to get references and resources to support our scientists. There were books and unique references all around me. My interest in collecting books was reinvigorated and I started collecting, and cataloging, books and references at work and at home.

I started looking for Rex Stout books in earnest in the early 1990s, starting with the search engine Archie, which shared the name of one of my favorite characters, and didn't find any new books, other than the paperbacks I could get at the bookstore. The advent of the World Wide Web and the ability to search for just about anything came in the mid-1990s. I was helping my first wife find Beanie Babies on this new site called eBay one day and decided to look for Rex Stout. Little did I know what I started that day, which turned out to be nearly 30 years of searching, collecting, and learning a lot about the many editions of a book, including first editions. My original first edition was a copy of *Fer-de-Lance*, the first Nero Wolfe book published by Rex Stout. I collected this volume quite by accident, and it cost me \$9 plus shipping. The book lacked

a dustjacket and I believe the seller had no idea what they had. I really didn't either until I really started researching first editions and started collecting books about collecting books. I got educated quickly but there always seems to be more to learn about collecting first editions. Incidentally, I bought a facsimile dustjacket for *Fer-de-Lance* once they became a product years later.

I was doing a lot of research on topics for my day job, and I began utilizing those same skills for my hobby. I got a solid understanding of the Rex Stout publications, including how to identify first editions properly, in most cases, and started collecting first editions in earnest in my copious spare time as my finances allowed. I discovered that the conventional wisdom is not 100% correct, especially regarding Viking Press books. Rex Stout first editions, published by Viking, are generally denoted by either a colophon on the title page or the words "First published in..." on the copyright page. However, I have found instances of this information being the same on some firsts and book club editions, which can lead to a melange of crazy offerings all listed as first editions. In most cases, the actual physical cover of the book is different between the first and the book club editions, but not always. I have seen book club editions where the original dustjacket has been removed and replaced with a facsimile dustjacket, then sold as a first edition. Others have clipped the part of the dustjacket that says, "book club edition", and sold misleadingly as a first edition, even though the words are on the bottom of the dustjacket, rather than the top where the price can sometimes be clipped. Finding true first editions is a challenge and requires lots of patience, requesting pictures of various parts of the book, and knowing what to look for in the first place.

I have been working on a definitive pictorial and descriptive guide to Stout first editions, which I am researching the best way to present, as an available resource on the internet. I have taken pictures of various parts of each book for the purpose of positive identification. Rex Stout's books were published by several different publishers over his lifetime, all of which have different attributes that allow identification as first editions. His earliest books were published by Vanguard Press. First editions of these are relatively simple to identify by the date on the back of the title page. Farrar & Rinehart took over as his publisher for his eighth novel, *Forest Fire*, in 1933. Their first edition identification is



*Fer-de-Lance*, Rex Stout. Farrar & Rinehart, 1934 (1st edition).



based on the colophon being present on the back of the title page. Viking Press took over for his twenty-seventh novel, *The Silent Speaker*, in 1946. Identifying first editions of his Viking Press books is complicated and inconsistent and sometimes even frustrating. The common wisdom centers around there either being a colophon on the title page, or the words "First published in" preceding the date of publication. I have, however, encountered both of these attributes on Book Club editions, somewhat randomly, which can create difficulties in separating true first editions from book club reprints. Sometimes the dust jackets differ, and sometimes it can be adjudicated through the cover of the physical book. Sometimes there is no discernable difference between the physical books of either edition. Sometimes it is only through the dustjacket one can decide which is which, sometimes having both a colophon and a price on it and other times just the price. The Viking omnibus editions are particularly difficult to tell apart in some cases. To add to the challenge, a few of the books Rex Stout edited, or was a contributor to, were published by other companies such as World Publishing or Alfred Knopf, which makes their identification unique in this collection. Moreover, after the passing of Rex Stout, hardcover editions of books never before printed in this format came to the market from Severn House and Otto Penzler. Have I listed enough publishers yet? No I haven't because, finally, the British editions were published by Collins under the Collins Crime Club label. You can see why Rex Stout collections are a lot of fun!

To add to the physical challenges of finding and then identifying first editions, a collector cannot assume that a seller knows, or cares, enough about what they are selling to correctly describe it. There are many sellers who just copy what someone else said, whether it is accurate or not. In this way, errors can quickly be propagated across a site, or the internet. In short, buyer beware, ask a lot of questions, and get pictures to confirm that what is being bought is as described. I certainly received an education about collecting Rex Stout books! I gave up



Rex Stout novels (51 in all).



Rex Stout omnibus and short story collection (24 in all).



Rex Stout edited volumes+ (5 in all).

completely on anything from eBay, in its infancy, because I simply didn't trust the platform anymore. I moved on to other, more reputable sites and still had a lot of learning to do. Somewhere in there I started selling some of my books that I didn't want any more, including the Alfred Hitchcock and the Three Investigators collection, which went to a young man in Australia. I stopped selling books quite a while ago, but I have certainly not stopped collecting.

Today my collection includes all of Rex Stout's books in first editions, including a complete set of the Nero Wolfe first editions, and some of his non-series works such as *The Illustrious Dunderheads* and *The President Vanishes*. I have more than 90 first editions, 30 book club editions, and more than 60 paperbacks, and a few magazines. I have finally gathered every novel (51), short story (74), short story collection (14), omnibus volume (10), and edited volume (4) by Rex Stout, which has taken a very long time to accomplish. I also have other items, including books about Rex Stout, his very limited poetry offerings, and the original printing of *The Great Legend* from 1916, as well as some other magazine editions of other stories. I am very proud of this collection and really hope to help other collectors and sellers of books to get better educated about Rex Stout volumes for the future.



Rex Stout poetry (4 items).



Title page of *The Great Legend*, 1961.



David McCullough collection.

Stout first editions but they are authors I enjoy reading, also. I understand the concept and convenience of eBooks but there is nothing better, to me, than holding a book in my hands and reading it from cover to cover. I absolutely love to read!

I have the complete Alex Cross, Women's Murder Club, Michael Bennett, Private, NYPD Red, Harriet Blue, and a good collection of thrillers by James Patterson and his various co-authors. I have more than 130 Patterson first editions in all. I have a complete set of the Scarpetta series by Patricia Cornwell, as well as some of her other books, including her fascinating unmasking of Jack the Ripper, all as first editions. I have a complete Stephanie Plum and Fox and O'Hare series by Janet Evanovich, as well as some of her other books, nearly 50 first editions in all. I have a complete set of David McCullough first editions, several of which are also signed by him. I also have a collection of first editions about John Quincy Adams, who I share my birthday with. I collect first editions



John Quincy Adams biographies.

I also started reading books by Robert Parker, Patricia Cornwell, James Patterson, David McCullough, Robert Ludlum, Janet Evanovich, and Tom Clancy. As I went along, I collected some first editions and started trying to fill in the blanks. I realize these books are probably considered nowhere as important as Rex

about Ty Cobb, my favorite baseball player, and I also have some other first editions, that I didn't realize until just recently, came from my father when he passed. They are mostly about baseball, his true love as far as sports go. All in all, I have over 350 first editions in my collection to date.



Ty Cobb biographies.

I am a first edition nut now, running about the planet collecting them, enjoying them, and trying to find room for more. I love collecting books, studying them, reading them, and looking at them there on the bookshelves. There is something indescribable about collecting books, preserving history, and protecting these treasures. I can spend hours just going through them, making sure they are all cataloged in my database files, and updating the descriptions. I'm not sure where they will end up in the future but for today they are mine to enjoy and share.

I don't just collect first editions. I also have many books on psychology and other topics I find of interest. I am a certified master practitioner of Myers-Briggs Type Indicator (MBTI) so I have many books about personality types and type theory. Oh, and did I mention I really love books? My collection has grown far beyond what I ever envisioned it to be and it keeps growing as I add titles. I can't really say there is a plan for the collection but it is a living, breathing part of my life. I continue looking at what is out there, looking for those fine little tidbits I can add to supplement the collection. Again, some of this is with no specific plan for the future, but rather a continuing journey of discovery and fascination with collecting books.

★★★

John Kaperick was born and educated in Tacoma, worked 30 years in Seattle, and now lives in retirement in Kent, Washington, where he spends quality time with his books and his wife. Check out <https://www.rexstoutfirsts.com> if you want to see what he has been up to lately.



# On Forming a Collection of Plays and Ephemera of the Bohemian Club of San Francisco

By: Kim Turner

## INTRODUCTORY NOTE

I was having lunch with Kim Turner the other day to catch up and see how he was doing with his move and collections, (more than books!). In the course of talking about his books, he mentioned a collection of plays and other items published by the Bohemian Club. I had heard about this rather exclusive gentlemen's club based in San Francisco. Kim's article describes in wonderful detail his book collecting journey into the Bohemian Grove.

I thought I would add a little history about this interesting and somewhat controversial organization, due mostly to its all-male membership. Many of its members, over the past century and a half, were captains of industry and politicians (mostly Republican!) and include presidents, kings, newspaper publishers, etc.

The Bohemian Club was founded in 1872 by a group of San Francisco newspapermen who were looking for a quiet place to gather away from the raucous local bars. The club was to espouse the fine arts and included musicians, writers, and painters among its members. From a modest start, the club grew to 125 members within a year and 150 years later now has approximately 2,700 members. From the outset, the club had summer encampments in various locations in Marin and Sonoma Counties until, in the 1890's, the club found a permanent site for The Grove in Sonoma County, where it now consists of 2,700 closely guarded acres.

Although the club was soon commandeered by prominent San Francisco businessmen who could provide the financial resources to cover the club's considerable costs, it remained "Bohemian." And, with its artist and musician members, put on various entertainments for members and guests (but not the public). The most prominent entertainment, and the subject of Kim's collection, was the Grove Play, performed at the end of "High Jinks," the annual summer encampment. The play is typically a large-scale musical, written and composed by club members and involving several hundred people, including cast, chorus, orchestra, and crew.

The first performance of a true Grove Play was in 1902, *The Man in the Forest* by Charles K. Field and Joseph D. Reading. The first publication of a Grove Play was in 1904. Each play since has been printed and published in San Francisco—by job printers prior to 1937 (except the 1911 play) and by fine press printers from 1937 onward. A compilation of the plays performed between 1902 and 1917 was printed as a three-volume limited edition set in 1918, containing the only appearance of the first two plays. Grove Plays have been continuously performed by its members to this day, with the exception of 1906 (earthquake!) and the war years of 1943–1945.

Gary Ackerman, President of the Book Club of Washington

One of the joys of collecting is the serendipitous way a collection can be formed unintentionally. On my first visit to San Francisco in 1968, I was advised by my librarian co-workers to look for a book printed by the Grabhorn Press. I was learning the beauty of fine press items and was clearly seduced by the idea of owning my own copy of a fine press item.

I was visiting a former colleague from the library, now living in Berkeley, and working at the University of California Lawrence Radiation Laboratory in Livermore. I took the Coast Starlight train from Seattle to Oakland, arriving safely some eighteen hours later.

My interest in printing stems from the main career of my grandfather, Jesse O. Ferney, who had been a job printer in southeast Washington State. He printed newspapers for Spangle, Attalia, and Wallula, with a spell as a printer on the *Walla Walla Statesman*, and later the *Union-Bulletin*, as well as other printing jobs in that region. In 1935 he became an antiquarian book seller and owner of Ferney's Old Books, which operated from then until his death in 1954. In 1909 he had printed and published a small book bound in red boards for putting in your family genealogy. He had enough of the book printed for each of his children and for his brothers and sisters back in Michigan, where he was born in 1866. That genealogy book has been noted by a descendant of one of his brothers, Emory Ferney, online in recent years.

Books arrived from his bookstore on birthdays and at Christmas, each one a treasure to be read and kept (I still have all of mine). I was now in the Bay Area, filled with bookstores and I was sure to locate a Grabhorn item at one or more of them. The first one I visited was the Holmes Book Company's San Francisco Store. (They had a larger store in Oakland, very similar to Seattle's Shorey Book Company.) The employee at Holmes said that they did not have any Grabhorn material in stock currently, except for several items of rather high prices. They were decidedly above my possible price range at the time.

This was at the time the Bay Area Rapid Transit (BART) was under construction, so the little camera which I had brought with me received a fair amount of use. I took the bus back across the Bay to Oakland and rambled through the streets, stopping at a small bookshop on Shattuck in Berkeley. (Happily for me, Alban, Berkeley and Oakland meander through and around one another.)

Entering the small shop, I asked the proprietor if he had any of the less expensive Grabhorn items in stock. He said no, but inquired if I was only interested in Grabhorn items or was there something else I might be seeking. I explained that my coworkers had suggested the Grabhorns as being really among the best examples of fine printing. He went to a shelf and pulled off a slim book, handed it to me with the comment, "This was printed by John Henry Nash, one of the finest printers of books in the Western United States." The book had an unusual metal seal on the front cover, a frontispiece in a green tint, and the title reproduced in green ink, *The GREEN KNIGHT, A Vision*. Written by Porter Garnett, with music by Edward G. Stricklen, this was the "Ninth Grove Play of the Bohemian Club of San Francisco", information I had never before

encountered. The covers were half paper over boards and half vellum, or some similar substance. The price was \$8.50, not a figure I could ignore. The book also contained a presentation inscription from the author. The book accompanied me as I left the store. It was the first Grove play I acquired, but would not be the only one for very long.



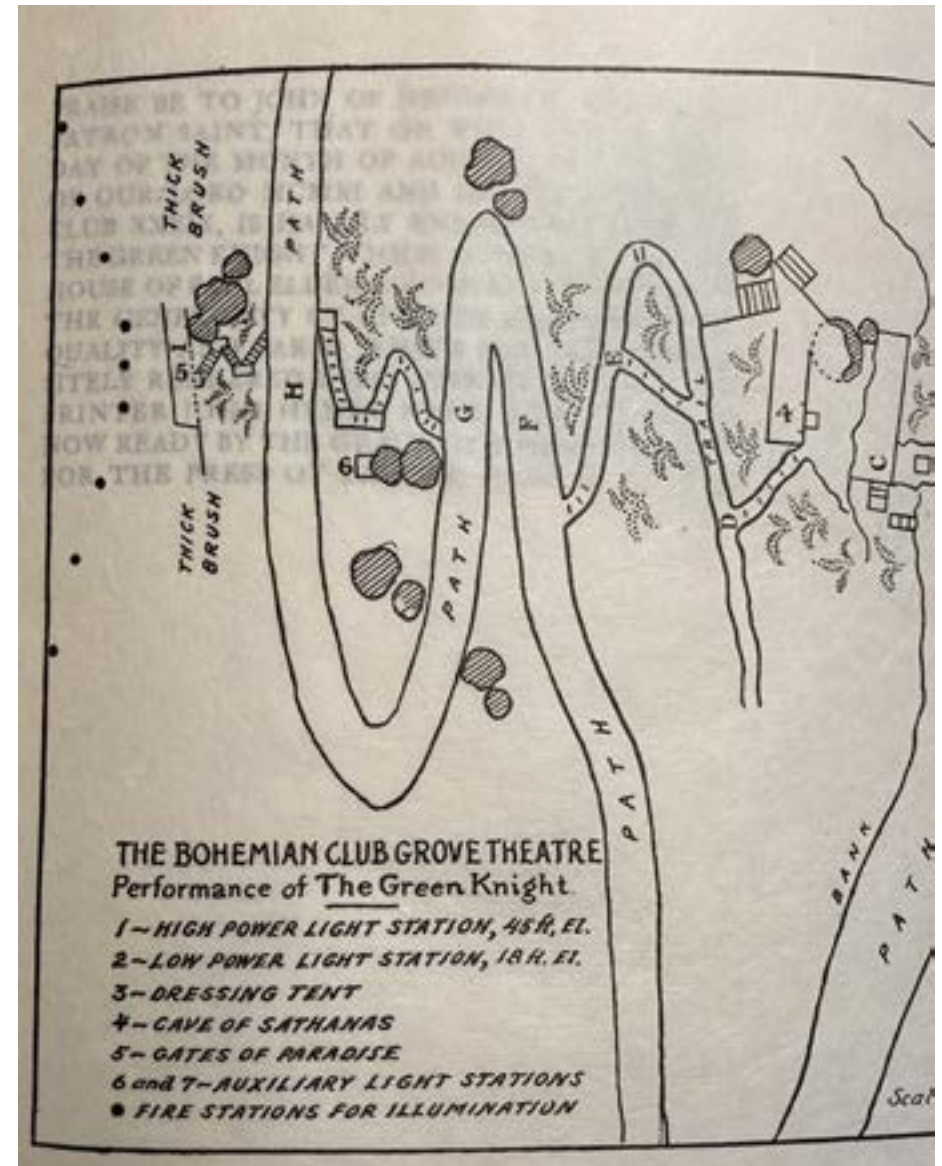
Front cover of *The Green Knight* (left), title page of *The Green Knight* (right).

My next trip to San Francisco occurred two years later, at which time I was a guest of my cousins in San Francisco. I was able to take the BART across the Bay to Oakland, where I finally visited the main store of the Holmes Book Company. I asked at the counter if they had any Bohemian Club Grove plays, and they suggested I check in the California Room on the second floor. In that room I wandered around, browsing as I went. At least two books accompanied me as I reached a set of shelves of copies of a number of Grove plays, covering the years from 1908 through the late 1950's. Most of these were priced at \$1.00 each, resulting in 22 different plays accompanying me back to Seattle.

Year	Play	Author	Composer
1908	The Green Knight	Porter Garnett	Joseph D. Bunting
1909	The Green Knight	Porter Garnett	Joseph D. Bunting
1910	The Green Knight	Porter Garnett	Joseph D. Bunting
1911	The Green Knight	Porter Garnett	Joseph D. Bunting
1912	The Green Knight	Porter Garnett	Joseph D. Bunting
1913	The Green Knight	Porter Garnett	Joseph D. Bunting
1914	The Green Knight	Porter Garnett	Joseph D. Bunting
1915	The Green Knight	Porter Garnett	Joseph D. Bunting
1916	The Green Knight	Porter Garnett	Joseph D. Bunting
1917	The Green Knight	Porter Garnett	Joseph D. Bunting
1918	The Green Knight	Porter Garnett	Joseph D. Bunting
1919	The Green Knight	Porter Garnett	Joseph D. Bunting
1920	The Green Knight	Porter Garnett	Joseph D. Bunting
1921	The Green Knight	Porter Garnett	Joseph D. Bunting
1922	The Green Knight	Porter Garnett	Joseph D. Bunting
1923	The Green Knight	Porter Garnett	Joseph D. Bunting
1924	The Green Knight	Porter Garnett	Joseph D. Bunting
1925	The Green Knight	Porter Garnett	Joseph D. Bunting
1926	The Green Knight	Porter Garnett	Joseph D. Bunting
1927	The Green Knight	Porter Garnett	Joseph D. Bunting
1928	The Green Knight	Porter Garnett	Joseph D. Bunting
1929	The Green Knight	Porter Garnett	Joseph D. Bunting
1930	The Green Knight	Porter Garnett	Joseph D. Bunting
1931	The Green Knight	Porter Garnett	Joseph D. Bunting
1932	The Green Knight	Porter Garnett	Joseph D. Bunting
1933	The Green Knight	Porter Garnett	Joseph D. Bunting
1934	The Green Knight	Porter Garnett	Joseph D. Bunting
1935	The Green Knight	Porter Garnett	Joseph D. Bunting
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1937	The Green Knight	Porter Garnett	Joseph D. Bunting
1938	The Green Knight	Porter Garnett	Joseph D. Bunting
1939	The Green Knight	Porter Garnett	Joseph D. Bunting
1940	The Green Knight	Porter Garnett	Joseph D. Bunting
1941	The Green Knight	Porter Garnett	Joseph D. Bunting
1942	The Green Knight	Porter Garnett	Joseph D. Bunting
1943	The Green Knight	Porter Garnett	Joseph D. Bunting
1944	The Green Knight	Porter Garnett	Joseph D. Bunting
1945	The Green Knight	Porter Garnett	Joseph D. Bunting
1946	The Green Knight	Porter Garnett	Joseph D. Bunting
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1949	The Green Knight	Porter Garnett	Joseph D. Bunting
1950	The Green Knight	Porter Garnett	Joseph D. Bunting
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1958	The Green Knight	Porter Garnett	Joseph D. Bunting
1959	The Green Knight	Porter Garnett	Joseph D. Bunting
1960	The Green Knight	Porter Garnett	Joseph D. Bunting

Plays performed at Grove theater.

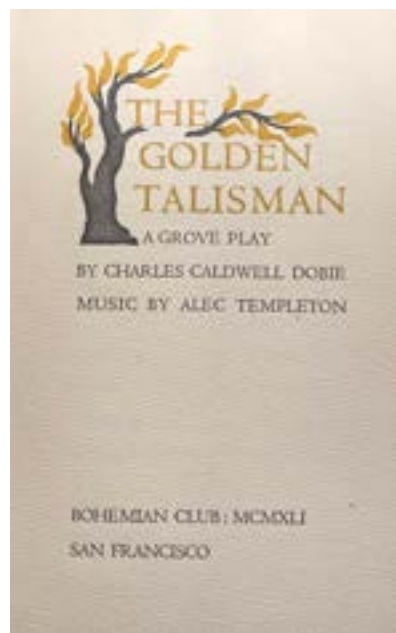
The following year I returned to San Francisco, and acquired another 20 of the books. But there was one copy I avoided purchasing. This was a copy of



Map of Grove Theater.

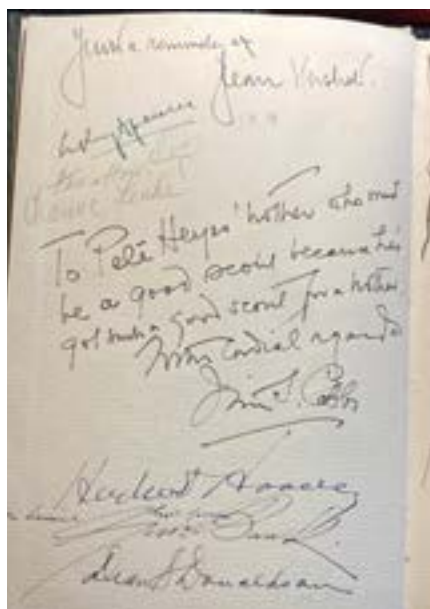
the 1941 Grove play, *The Golden Talisman* written by Charles Caldwell Dobie, a local author and member of the Bohemian Club of San Francisco. This was not his first offering to the Club, but it was one of the better ones, based on the Russian fairy tale of the Firebird. The copy was priced at \$25.00, and it was inscribed by a number of members of the Club, several artists and cartoonists having drawn sketches for which they were noted. Among the signatures and inscribers were former U.S. President Herbert Hoover, George McManus, who had drawn a sketch of Jiggs and Maggie from "Bringing Up Father" and a pen



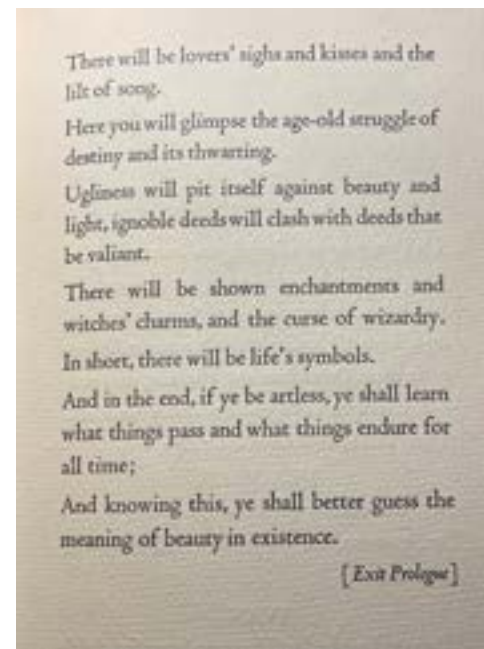


Title page for *The Golden Talisman* (left) and inscription page (right).

sketch of southwestern mesas and the Bohemian Club mascot, the owl. Others who signed the book included tenor Lauritz Melchior, Haig Patigian, sculptor; writer Irvin S. Cobb, cartoonists Dorman H. Smith, who did the illustrations for Edward Weber Smith's *Dancing Tails and Other Fishy Jingles*, which was



More inscription pages inside *The Golden Talisman* play.



Exit prologue from *The Golden Talisman* play.

neither of which had been previously published. I went up to the California Room, which I had begun to think of as "mine", since every time I had been there, no one else had come into the room. There on the Grove Plays shelf was my book, still awaiting my decision to buy. I left the store with that play and several others which I had not already purchased on previous trips.

I won't go into the various meetings I had with other Bay Area book dealers and printers, but let it suffice that others I met were involved in writing or printing later issues of the Grove plays. Thus, my collection grew and slowed with the advent of the 1990's as my interest grew in other areas. I have not returned to the Bay Area since 1994, when I was honored to visit the Bohemian Club, guest of Andrew Hoyem of the Arion Press.

★★★

Kim Turner was a Charter Member of BCW at its founding in 1982 and has been an active member for its entire 40 years. Kim was also a member of its predecessor, the Biblioovermis Club, which grew out of George Tweeney's Advanced Book Collecting class (1969-70). Kim is an avid collector with the widest range of interests. He retired from the Seattle Public Library in 2017 after serving for a record-setting 55 years, 9 months and one day.

# Howard Iron Works Printing: A Short History

By: Nick Howard

On behalf of my wife and partner, Liana Howard, welcome to the *Howard Iron Works Museum*. Liana and I have spent our careers in the printing machinery industry, and we owe our livelihoods to the beautiful world of print. For the last few years, we have been blessed with the services of our daughter, Sarah Howard, who has been of great assistance, especially in navigating recent Covid-19 restrictions. Our restoration activities are led by the gifted Sean Cumming, who applies a wealth of machinist skills to bring machinery back to life.

The idea of starting a museum devoted to the art of printing probably goes back to the weekends and summers I spent working for my father, H.W. (Bill) Howard, after he had lost his job as a salesman for the Toronto Type Foundry (TTF) here in Toronto. In 1966, Chicago's Miehle-Goss-Dexter (MGD) announced they would open up an office in Canada and retract their exclusive

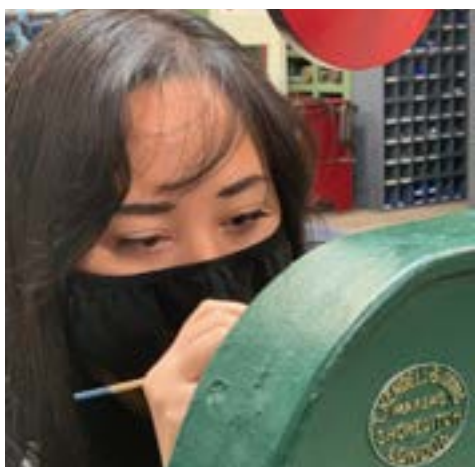
representation with TTF. The business relationship between MGD and TTF dates back to the last decade of the 19<sup>th</sup> century, and instead of continuing in business, TTF chose to wind down. Already in his early fifties, my dad took a trepidatious step to launch his machinery business.

So in 1967, with little capital, Howard Graphic Equipment was born. A good portion of business involved letterpress. Imposing tables, type, accessories and smaller printing presses that were bought and sold. Print shops of the day were pretty much the same everywhere. Canadian and American shops operated similar equipment and employed a predictable cast of characters. I spent plenty of time in these establishments, often pulling out machines and repairing or installing them. My early impressions of letterpress printing left a great deal to be desired. The owners and staff often looked down upon kids like me and considered us either a threat (to a pressman) or an unsightly appendage. The word "grumpy" comes to mind when I recall the men (always men) who worked in these shops. However, even though some of those guys had a nasty disposition, everything magically changed once they got on the press. I noticed how they operated their equipment. It was as if they were jockeys whispering to a racehorse before a big race. Their touch was delicate as they maneuvered around a printing press to make it ready: never an aggressive move, but with a gentle approach. In those days, the best operators were multi-talented. Their skills are a sort of bouillabaisse encompassing the skills of a machinist, journalist, and carpenter to small town *Mad Men*.

As the years went by and our company grew, we entered a new phase of supplying and rebuilding larger, more sophisticated Offset, Boxboard and Bindery equipment. However, the winds of change were evident: letterpress was dead or dying, the future belonged to the Offset press, and the myriad of pre-press devices constantly being developed. This was when Liana and I started discussing the idea of one day opening a museum. We occasionally saved artifacts and built a small museum at our previous building. It was about 800 square feet and filled with mostly letterpress items and machines. But sadly, not many printers who visited our plant were interested in these relics. Most were preoccupied and felt any time spent recalling "the good old days" was wasted time.



Howard Iron Works restoration machinist Sean Cummings.



Exterior view of the Howard Iron Works Museum (top left). Close-up view of the Ode to Offset piece located outside the museum (right). Sarah Howard, daughter of Howard Iron Works owners Liana and Nick Howard (bottom left).





Inside view of the Howard Iron Works Museum (top and bottom photos).

Inside view of the Howard Iron Works Museum (top and bottom photos).

Liana and I kept collecting in the hope that one day we could open a much larger facility and spend our time restoring machines for the general public to appreciate. So in 2015, we set up another museum and decided it should be a not-for-profit venture. We wanted to use whatever proceeds were raised to support local organizations. We found the ideal partner in The Lighthouse for Grieving Children (<https://lighthousegriefsupport.org>) near Howard Iron Works (HIW) in the town of Oakville, just west of Toronto and an hour's drive from Buffalo, N.Y.

The museum moved to its new home in the summer of 2016. It is now enclosed in a fully renovated 22,000-square-foot facility with room for displays and a fully functioning restoration area, including a machine shop. Since

opening, we've been introduced to a new flock of passionate visitors. They range from teachers and professors, to students, artists and typophiles. Children and teenagers particularly find many displays fascinating, and we have several hand-operated machines they can use to discover what letterpress printing is all about.

Although there are many essential museums across North America, our museum prioritizes the printing press. Machinery takes a lead role, but we also include displays of type, both lead and wood, and collections of tools and small devices used to carry out the myriad of chores of getting a job on the press. We also showcase some unique displays, including a scale model of an R. Hoe Sextuple newspaper press. The R. Hoe Company built this all-brass miniature in 1893, and it was displayed at the R. Hoe booth during that same year's World's





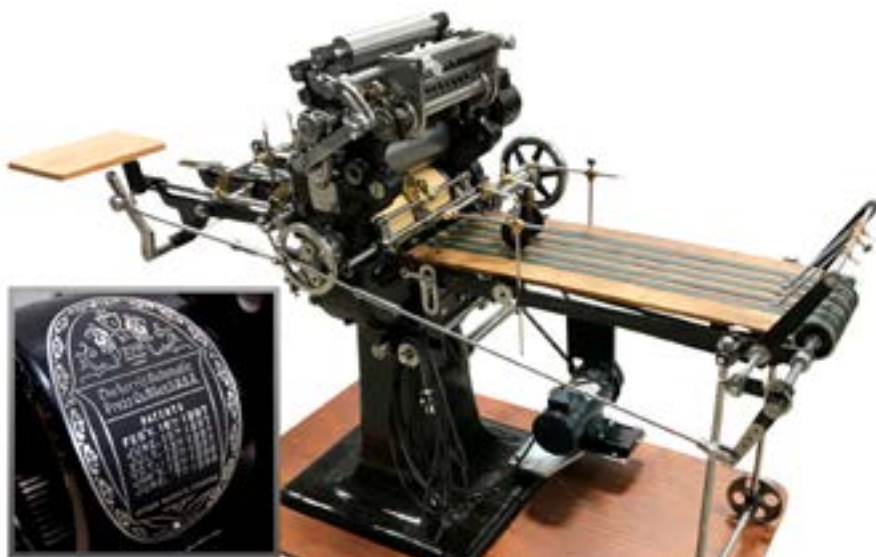
Scale model of a R. Hoe Sextuple newspaper press.

Columbian Exhibition in Chicago. The complexity of the hand-built model is extraordinary as it can also print a small newspaper, routinely demonstrated during the exhibition.

Another exhibit, almost as rare as the Hoe model, is an 1899 Harris Automatic Press Company rotary letterpress. This little press designated the "E1," was first completed in 1895 and was invented by brothers Charles and Alfred Harris. Their Niles, Ohio factory was a repurposed house famous as the birthplace of President William McKinley. The Harris can run at speeds greater than 15,000 impressions per hour and dwarfed prior art so much that the E1 was looked upon with confusion or

disbelief. The Harris E1 struggled to find acceptance, and by the 1920s, the printing industry had all but forgotten what a truly revolutionary technology it was: <https://www.youtube.com/watch?v=s1hbwt9OqLk>.

We spent several days studying drawings stored at the Museum of American History at the Smithsonian in Washington. From there, we were able to manufacture all the missing parts and restore our "Little Wonder" (as the E1



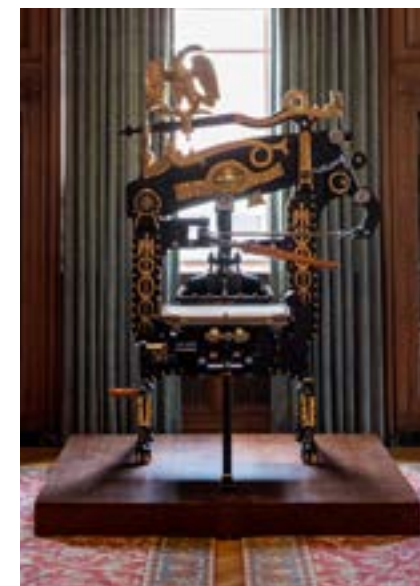
1899 Harris Automatic Press Company rotary letterpress (a.k.a. Harris E1 or "Little Wonder").



1865 C. Potter Jr. & Co. newspaper country press.

would be called) to an as-new condition. The Harris E1 is the only working model known to exist, ensuring a place of prominence at the museum.

The C. Potter Jr. & Co newspaper country press dating to 1865 has also been restored. Initially built in Rhode Island by famous press makers Nathan Babcock and Calvert Cottrell, it has only Charles Potter's name and "New York" on its frame. Extensive restoration requiring the machining of new parts and a total strip-down rebuild took over five months, culminating in a beautiful piece of art history seen only at our museum. This press was designed as a hand-operated machine and could have printed news of the end of America's divisive Civil War and possibly the assassination of President Lincoln.



George Clymer's Columbian first all-iron serially-produced printing press, 1834.





English Stanhope, the first all-iron press, 1799.

Some rare and early all-iron printing presses are on display. They include George Clymer's Columbian (1834), the first all-iron printing press manufactured in serial production and the first to discard the "wine screw" as a form of applying pressure. The Columbian was devised to use a set of levers impacting tremendous pressure while being much easier on the operator.

The generally accepted first all-iron press, the English Stanhope, built-in 1799, still held onto the wine screw design as used as far back as Gutenberg and was for a time prevalent; notably, a battery of Stanhopes printed the "Times of London" until George Clymer's arrival to the city from Philadelphia in 1817. The museum has an example of Lord Stanhope's press in a later facsimile copy manufactured in Paris, France, and includes the distinguishable "crucifix" wooden base.

Other interesting machines on display include a 1954 Dutch-built Mercedes Glockner stop-cylinder, an early 1950s German H. Pautze & Co. ticket printing press: fed from rolls, A 1956 British Thompson auto-platen, a Man-nen Japanese type caster; complete with Chinese matrices, and two of the last-built Heidelberg T platens (1985) along with an earlier model constructed in 1927. A video explaining the Heidelberg Platen's evolution is available: <https://www.youtube.com/watch?v=usMByaWHh44>.

The giant machine in the collection is a 1967 suluminum chain-transfer Heidelberg Rotaspeed RZO two-colour offset press in the B1 or 28 x 40-inch size. The Rotaspeed predates the now-famous Heidelberg Speedmaster. A recent addition brought another unique Heidelberg: the SRDW, a two-colour SRA1 (25 x 35-inch) rotary perfecting letterpress, which was acquired in Berlin, Germany. The SRDW, although constructed in 1969, is probably the only one that has not been scrapped and, indeed, the only model restored and working. The SRDW was explicitly designed to use photopolymer or metal plates and perfect (print on



1954 Mercedes Glockner stop-cylinder.



Early 1950s German H. Pautze & Co. ticket printing press.



1956 British Thompson auto-platen.





1967 suluminum chain-transfer Heidelberg Rotaspeed RZO two-colour offset press.



Heidelberg SRDW, a two-colour SRA1 rotary perfecting letterpress.

offering for sale equipment from our stock that is either duplicated or won't fit with what we want to showcase. Since restoration is paramount, we also ensure they are in working order, whatever is on display. Not only do we insist machines look as they would have when new, but they must be able to print, cast or bind.

both sides of a sheet) in one pass. The press was developed to answer the need for a growing B/W pocketbook industry.

We are fortunate to possess skills to rebuild machinery. Bringing a rare press back to life requires patience and a resolve to learn as much as possible beforehand. An extensive library exists in the museum, with a secondary library containing thousands of documents that help to reveal the inner workings of machines often constructed over one hundred years ago.

HIW holds devices that generally were not common in North America. We have endeavoured to import machinery (mainly from Europe) that showcases a worldview rather than just an often isolated American industry. In this way, visitors can capture unique technologies used around the globe.

Unfortunately, we often have to decline restorations for others, or we wouldn't have time to focus on our museum's needs. However, we endeavour to consider each request and do our best to fulfill some that come to us. Speaking of excess machinery, we are slowly

The museum has also taken on some special assignments. When the University of Michigan inquired about HIW supplying a Columbian, we were thrilled to see our ca. 1851 press given a place of honour in their newly restored William L. Clements Library. Montreal's McGill University had us restore North America's oldest Columbian, manufactured in 1821: coincidentally the same year of McGill's founding. Since we hold a substantial stock of Columbians, we've also supplied them to an Auckland (New Zealand) printer and the Museum of Printing near Boston. Most recently, a 1906 V&J Figgins Columbian has been shipped to MET Printers of Vancouver, B.C., for installation in their lobby.

Hollister Incorporated of Libertyville, Illinois, had a specific request. They wanted to pay homage to the founder of the firm, now a multinational enterprise involved in the healthcare sector, who had started in business in 1921 as a printer. Hollister discovered their first press to be a George Gordon platen and wanted a restored example to greet visitors to their head office. HIW was happy to comply and shipped a lovely restored 19th-century, Gordon.

Car-Freshner Corporation, the world-famous manufacturer of Little Trees air fresheners, asked HIW to restore a Chandler & Price platen used by the founder to print and then die-cut air fresheners. The platen was fully restored and is now on exhibit at company headquarters in Watertown, New York. The wonderful aroma of pine needles filled our workshop on the platen's arrival, and we are sure the platen now brings a source of pride to the Car-Freshner Corporation. These projects are incredibly fulfilling as they go beyond print—connecting businesses that trace their roots to ink and paper.



Circa 1880s Cranston country press (left) and Linotype #14 (right).



Also, in Boston, we were asked to provide a ca. 1880s Cranston country press and Linotype # 14 to the entrance of the Landmark Center, a newly constructed office building that rose from the former Sears-Roebuck printing plant.

The HIW museum holds many examples of hand iron presses, including a Wood & Co, Carpenter, Wood & Sharwoods, and a unique Hopkinson & Cope Columbian. Various Albion presses from several manufacturers and American “figure-4” Washington presses are also on display.

Platen presses, dating from the 1860s, showcase the next phase of printing press developments and include machines from Europe, America and Canada. All of the unique mechanical movements, including Boston, Clamshell and Parallel-Impression, can be seen, including an exceptional Colt’s Armory press from 1888, where we have displayed an 1887 Colt double-action Thunderer (.41 caliber) pistol manufactured at the exact Colt Manufacturing Company’s location in Hartford Connecticut.



Liana and Nick Howard, owners of Howard Iron Works and the Howard Iron Works Museum.

The museum has also opened a store where bespoke items can be purchased online or on-site through the Howard Iron Works Printing Museum Store website: [www.howardironworks.com](http://www.howardironworks.com). Everything from T-shirts and aprons, to caps and key chains is unique.

The Timothy Upton Library is available for research or just browsing. Over a thousand books cover every facet from typography to gravure, with a significant section devoted to the biographies of companies and key historical figures. The museum website, articles posted on PressXchange (<https://www.pressxchange.com/en/howards-world-2>), and PrintAction (<https://www.printaction.com/topic/opinion/chronicle/>) help tell the remarkable story of key personalities and the exiting history of our industry.

With hundreds of machines and artifacts on display, the Howard Iron Works Museum offers a study of the wonders of printing while letting visitors learn of the tremendous importance the printed word has on daily life. The journey continues even though print’s reputation has diminished over the last quarter-century; design and typography still drive commerce for those seeking knowledge. With this realization, print will never stop being integral to all humankind.

★ ★ ★

Liana and Nick Howard have been involved in the supply and sale of capital printing machinery since 1978 and 1976, respectively. Together they manage the activities of both Howard Graphic Equipment Ltd. and the Howard Iron Works Museum. In addition, Nick holds a Certified Equipment Appraiser (C.E.A.) with the Association of Machinery and Equipment Appraisers (AMEA) based in Alexandria, VA.



The Book Club of Washington publishes *The Journal* twice a year as a benefit to its members.

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